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CLASSICAL RAGTIME

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RAGTIME...
UNDER YOUR HAT

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INCORPORATED 1972

THE RAGTIME SOCIETY INCORPORATED

is a non-profit corporation having the following objects;

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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1983

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As you will note further down this page, a familiar name is missing from our Board of Directors. Every member of the Society who has ordered reprint music from the facing page during the last 10 years has come into contact with Marj Wittmann, the unseen guardian of our music stock. We all owe Marj a well-deserved vote of thanks as she turns over the job to Robert Craft.

In another change, Bill McCrostie has assumed the roles of vice-president and managing director to provide more day-to-day assistance to John Arpin, our extremely busy president. Anyone who has seen Bill in action at the Bash is well aware of his boundless energy and dedication to the cause of Ragtime.

It occurs to us that we don't share enough with you about the activities of the directors on your behalf, so you will find in this issue a special column -- RAGTIME RUMBLES -- by Bill McCrostie.

Bill reveals in that column that he is working on a directory of members -- something many have requested.

If you haven't noted it yet, mark down the dates of Oct. 14-15-16 for the '83 Bash!

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RAGTIME RUMBLES

BY BILL McCROSTIE
Vice-President
and Managing Director

Arrangements for the '83 Bash -- October, 14, 15 and 16 -- are under way. Registration will begin Friday afternoon. Only registered guests will be admitted to the Friday evening, Saturday and Sunday functions.

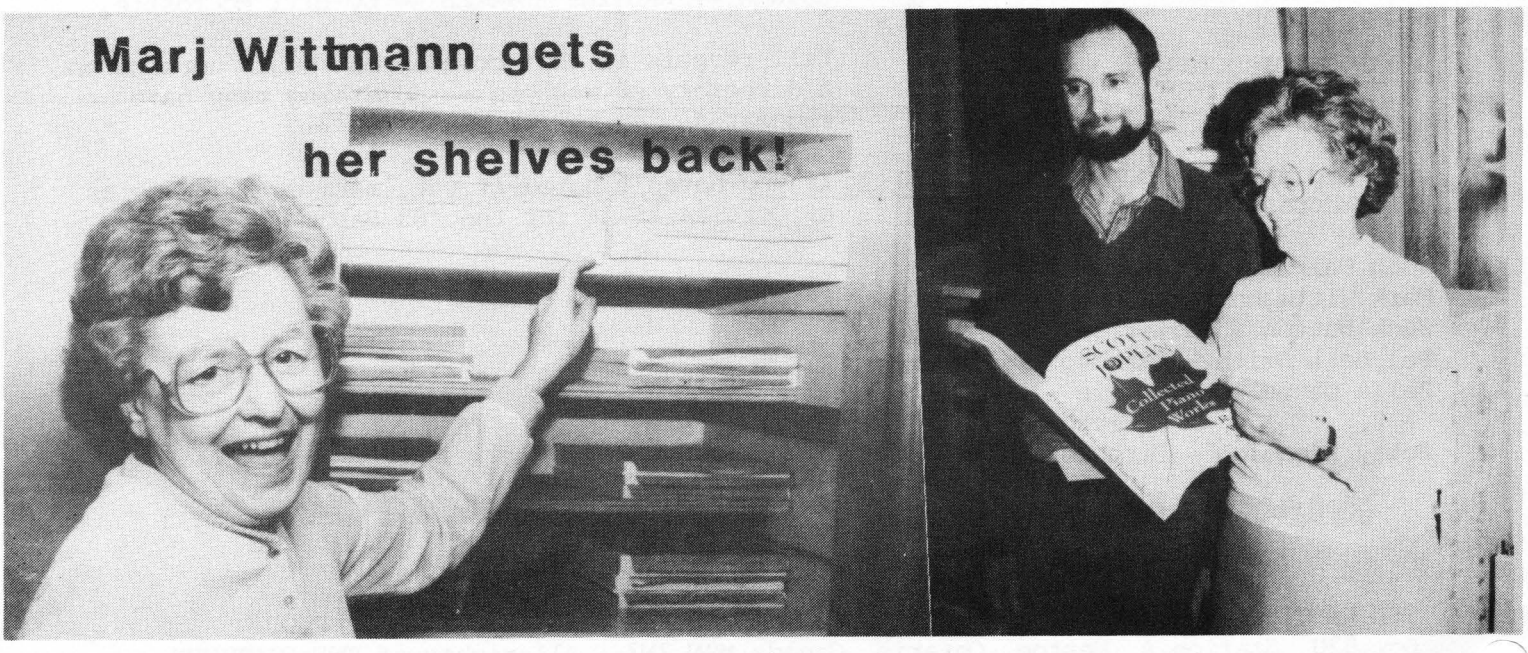
The new format of the Ragtimer envelope is the work of Peter Grosskurth, our demon printer.

The Society has with many regrets accepted the resignation of Marj Wittmann as a Director. Marj has done a great job as custodian of our music stock. Robert Craft is now our new music man.

Work is progressing on the Society membership directory. The initial directory will only list those members who have indicated that they wish to be listed in the directory.

Society member Elmer Renaud has assumed the job of revising the "Something Doing" column which many have missed in the Ragtimer. Performers -- help Elmer keep the column up-to-date by writing to him directly c/o 68 Hillside Drive, Toronto.

The Society gives a tip of the hat and a great big thank-you to Yamaha Music Canada and particularly Ken Hawkins for their support, not only for the beautiful Yamaha Grands at the Bash but also in so many other ways.



For the last 10 years -- half the lifetime of the Ragtime Society! -- Marj Wittmann has quietly acted as the unseen custodian of the Society's reprint music. What other Society members didn't know was that an entire room in the Wittmann basement was devoted to the reprint service. Robert Craft, at the right, has taken over the role.

The Mini Bashes...

...return!

As the column by Bill McCrostie indicates, the Society has been extremely active on your behalf. Not the least of this was the rebirth of Mini-Bashes, the first of which took place in Toronto on Monday, March 14, followed by a second on Saturday, May 14. Pictured above are ragtimers Austin Kitchen on the piano and George Young on the spoons, listened to by new Society members Don and Margaret Ford. Society director Betty Miquelon deserves kudos for making it all happen!

The list of tunes is incomplete and is intended only to give a flavour of what was played.

MINI-BASH -- March 14, 1983

1 -- Austin Kitchen (Honey Hush, Mississauga Rag)
2 -- Robert Craft (Sleepy Hollow Rag)
3 -- Joan Tatum
4 -- Rosemary Renaud
5 -- Bob Harris
6 -- Bill Chestnut
7 -- John Floyd
8 -- Jane Bannet (sax/flute) and Marilyn Lerner (piano)
9 -- Don Scott
10 -- Ron Davis
11 -- Frank Wittmann
RAFFLE for "86 Years of Eubie Blake", won by Ted Thorpe
12 -- Russ Merryfield
13 -- Steve Hull
14 -- Leon Arp (sing-along)
15 -- John Arpin (tribute to Eubie: Chevy Chase) (Original Rag)
16 -- John Arpin and Jim Buckman (alto sax)
17 -- Catherine Wilson (Easy Winners, Blue Thoughts, Swipesy)
18 -- Jack Hutton (tribute to Eubie: Brittwood Rag/Classical Rag)
(Echo of Spring in memory of John Darch)
19 -- George Young (spoons) with Austin Kitchen
20 -- John Arpin, Jim Buckman and Don Ogilvy (guitar)
21 -- Jo-Ann Ras and Dana Curnock
22 -- Ron Davis
23 -- Dr. I.H. Koven
24 -- Charlie Dunn
25 -- Gordon Bennett

KANSAS CITY ATE ITS HEART OUT FOR RAGTIME

BY CATHERINE WILSON

AT THE RIGHT

Our Ragtimer writer/performer, Catherine Wilson, is flanked by Ragtime Bob Darch, left, and Brooks Christensen. Ragtime is now alive and well in Kansas City, as you'll read in this special report!

In April, 1983, the people of Kansas City, Missouri, were treated to the city's first Ragtime Festival. It was part of the Kansas City Eats Festival which was started in 1981 by the Festival's owner, Patti Manne. Originally designed to support fine food and restaurants, the 1983 festival was expanded to include fine music performed by internationally regarded entertainers. The City of Kansas has done well in supporting Ms. Manne's festival. The H. Roe Bartle Centre, which held the festivities, was packed for all performances and -- most important -- the performances were received with wild enthusiasm.

As Patti Manne commented later: "The Festival has never been so well attended, nor have there been so many enthusiasts as this year." With a roster of entertainers that included Ragtime Bob Darch, Terry Waldo, Eddie Tobin, Brooks Christensen and Jo Ann Castle, it's easy to understand why spirits were high and why there has been such a demand for more and more of these events. (EDITOR: Cathy modestly omitted her name from the list of those performing)

The mayor of Kansas City, Richard Berkley, left no doubt that his city now has a perennial festival. He announced: "By my Royal Proclamation, the first Ragtime Weekend in Kansas City is to be followed by many more."

I had never met Ragtime Bob Darch before, or heard him play. Having heard so many wonderful things about him from some of his Canadian admirers, I was naturally very honoured and excited to have the opportunity to not only meet him and hear him, but to also participate on the same program. In addition, I was looking forward very much to meeting Dave Jackson of Jackson Artists Corporation, the agency which booked the entertainers concerned. Then, of course, there were the other performers, all of whom I was delighted to work with and to meet. Both Ragtime Bob and Dave Jackson welcomed me very warmly, putting me right at ease. They were extremely helpful and encouraging to me throughout my stay.

About the performers

RAGTIME BOB DARCH needs no introduction to ragtimers. He was one of those responsible for the revival of interest in ragtime, and he influenced many fine musicians in exploring that genre. He is also responsible for continuing to bring many ragtime devotees together again and again. He is known throughout the U.S., Canada and Europe, and among his contributions to the proliferation of ragtime, was his inspired idea to form our very own Ragtime Society. We owe many thanks to Bob also for the encouragement he provided Eubie Blake to resume his career as a performer and as a composer.

Hearing Bob at the KCEF was highly entertaining, and it was indeed very inspiring. He included such tunes as "Pretty Baby" by Tony Jackson, "Moonlight Bay" by Percy Wenrich, "Dill Pickles" by Charles L. Johnson, and many others.

Bob Darch definitely does have a certain magic about him that captivates his audiences.

LEFT: Catherine Wilson in performance.
ABOVE: Abigail Darch was on hand to hear her celebrated father.

EDDIE TOBIN is from Port Pierce, Florida. He studied jazz piano at the University of Miami. For the past 10 years, he has played, sung and entertained professionally, predominantly in Florida, but also in various parts of the U.S. as a soloist as well as with different groups. In addition, he has experience accompanying shows in Los Angeles.

His compelling performance at the Kansas City Rags Festival included such solo greats as Joseph Lamb's "Ragtime Nightingale" and "American Beauty", James Scott's "Caliope Rag", Scott Joplin's "Maple Leaf Rag", as well as numerous other favourites. He also accompanied himself singing a composition by Bob Darch, and joined the master on the stage at the other piano to perform some impromptu piano duo numbers.

Eddie Tobin has a very confident stage presence, and his playing is just as assured. It was a joy to listen to this vibrant entertainer.

TERRY WALDO was born in Ironton, Ohio, in 1944. He was only in his mid-teens when he began his professional career. He is a prolific recording artist who also has a television career as host, producer and music director for shows in the U.S., Canada and in Europe. Terry is also the author of the book, "This Is Ragtime", written in 1976. A radio series was produced under the same title for National Public Radio.

A protege of Eubie Blake's, Terry transcribed several of Eubie's rags in a folio entitled "Sincerely Eubie Blake". At the KCEF he performed such solo works as Eubie's "Chevy Chase" and "Charleston Rag", and a work by Corn Cobbles called "Don't Give Me No Goose For Christmas, Grandma". He also joined Bob Darch on the stage to perform some two-piano numbers. Terry's delivery of Irving Berlin's "After You Get What You Want You Don't Want It" was particularly fine. He certainly won the full attention of his audience.

Terry Waldo still wows every audience, as he did again in Kansas City

BROOKS CHRISTENSEN comes from St. Joseph, Missouri. He began his professional career while in college in his home town playing in steak houses. While playing in Kansas City in a place called "Bristol's on the Plaza", Brooks was invited to entertain the audiences at the H. Roe Bartle Centre with his ragtime. He also collects sheet music and owns an extensive collection.

Among his selections at the festival were: "Dizzy Fingers" by Zez Confrey, "Swipesy Cakewalk" by Joplin and Marshall, "Baltimore Todalo" by Eubie Blake, and "Pickles and Peppers" by Adeline Shepherd. In addition, his act was diversified further when he featured his banjo duo partner, Pete Kirsten.

JO ANN CASTLE, born in Bakersfield, California, has studied piano, singing and dancing since the age of three. By the time she was 15 she had started her professional career with Tex Williams as a country and western singer. At 20 she began a 10-year engagement on the Lawrence Welk Show.

Jo Ann is a diversified entertainer who tours throughout the United States, and has several albums. As well as performing the famous "Twelfth Street Rag" by Euday Bowman, the tune she says got her her job on the Lawrence Welk Show, Jo Ann performed "Those Were The Days My Friends", "Alley Cat" and many, many more. She also entertained the audience with numerous jokes which she delivered like a true pro.

CATHERINE WILSON: My contribution included a variety of works, including: Joplin's "Easy Winners", "Bethena Waltz", "The Entertainer", "Original Rags" and Joplin's and Marshall's "Swipsey Cakewalk". I also played Eubie Blake's "Blue Thoughts" and "Chevy Chase"; Lamb's "Ragtime Nightingale" and Ford Dabny's "Porto Rico Rag". Last but not least was a composition written by the renowned Canadian pianist/composer, John Arpin, called "Toronto Blues". This tune really got them going.

In addition to the thrill of performing with and meeting these artists, it was a wonderful treat to arrive in Kansas City and be shown to a luxurious suite in the charming Radisson Muellebach Hotel. As well, it was very heart-warming to find so much support from the people of Kansas City, who seemed to be enjoying themselves to the hilt, as they sampled the various foods and relaxed listening to the performers.

The food certainly would not appeal to a discerning connaisseur of epicurean cuisine, but then again, the atmosphere created was not one of formality. People were having fun and enjoying the tastes of Italian and Oriental delights, as well as the various tastes of homemade cookies, peanut brittle and much much more. Nothing seemed to go to waste.

For my part, the only negative thing about the April 8th-10th weekend in Kansas City was the fact that I arrived too late and unfortunately had to leave too early. I will certainly not make that mistake again, should I be so fortunate as to be included when next year's Kansas City Eats Festival has its second Ragtime Weekend.

EDITOR: Catherine Wilson, the author of the foregoing article, is a native Torontonian. She began her music education at the age of 12, and throughout her studies was the recipient of numerous awards and scholarships. She received her ARCT Solo Performer Degree from the Royal Conservatory of Music at the age of 17, and went on to obtain at the University of Toronto her Bachelor of Music degree in Performance under Patricia Parr, and at the University of Michigan her Masters in Performance degree with the internationally renowned Theodore Lettvin.

Catherine has appeared on national TV and radio, and was one of only two Canadian entertainers who performed in New York in honour of Eubie Blake's 100th birthday. She is planning concerts in Canada and the U.S. as well as abroad. Several solo recordings are due to be released. A ragtime album with her partner, pianist John Arpin, under the caption of "The Arpin and Wilson Duo" is also to be released.

Only Brooks Christensen was missing from this group photo of the Kansas City performers.

RECORD REVIEW

by
TEX
WYNDHAM

Folkways RBF 44 "The Piano Roll Artistry of Charley Straight", piano rolls hand-played by Charley Straight

Selections: My Baby's Rag, Red Hot Mama, Knice and Knifty, Mow 'Em Down, Cradle Rock, Out Steppin', Eve Wasn't Modest Till She Ate That Apple, Try Me, S'More, Rag-a-Bit, Doctor Brown, Chickie, Black Jack Rag, Tiddle-De-Winks, Give Me The Sultan's Harem, Itsit, You're In Style When You're Wearing A Smile, Mitinice.

Available @ $8.98 from Folkways Records, 43 West 61st Street, New York City, New York 10023.

Although all of these piano rolls are pumped at rather brisk tempos, a discouraging number too fast for 100% appreciation of everything in the music, RBF 44 nevertheless provides much substance to the shadow of a hitherto-neglected master ragtime composer, Chicago bandleader/pianist Charley Straight. Ten Straight works, principally uncopyrighted unpublished selections, existing only on piano rolls, comprise the majority of the program, reflecting the infectious danceable fox-trot rhythm and phrasing of the teens, decorated with dazzling pianistics from the yet-to-emerge "novelty" style. "Black Jack Rag" (brilliantly designed, sweeping you along with every note), "S'More" (two-fisted cutting-contest leasebreaker), "Mow 'Em Down" (well named, another hot ride that'll cut through anything that gets in its way), "Try Me" (very pianistic, bristling with tricky effects in its first two strains), and the others establish Straight as a major ragtime creator, while the three non-Straight rags ("Cradle Rock" -- grinding, down-and-dirty flavour; "Doctor Brown" and "Tiddle-De-Winks" -- powerful), less hectic in approach, display him as a skilled interpreter of other ragtimers' material. Add in five cheerful, to-the-point sing-a-long versions of pop tunes and you get an LP which could be better in some ways but will be regarded by most ragophiles as plenty good enough.

"Dizzy Fingers", piano solos by Ron Cope

Selections: Maple Leaf Rag, Charleston Rag, Swipesy Cakewalk, Kitten on The Keys, The Cannonball, The Cascades, The Russian Rag, The Snakey Blues, Carolina Shout, Dizzy Fingers.

This LP, which bears no catalogue number, is available @ $8.00 from Ron Cope, 2376 S. Lincoln Street, Denver, Colorado 80210.

Regular readers of this column will already have been exposed to a multitude of brisk, optimistic, accurate readings, delivered largely per score but with some smoothing to build momentum and with some addition of jazzy/funky embellishments, of "Maple Leaf Rag", "Kitten On The Keys", "Carolina South", and the other staples comprising this debut album by a Denver-area tickler who, though in his mid-twenties, is a seasoned pro with over eight years as a full-timer under his belt. Such an unadventurous program, probably designed for the non-ragophile tourist trade frequenting Cope's typical gigs, does weaken the disc as a competitor in the ragtime marketplace, but they have certainly proved

their quality and they are certainly in the hands of an accomplished pianist on this outing. Both "Swipesy Cakewalk" and "The Cascades" come on strong and strutty, full of youthful vinegar rather than formal classicism, and are the better for it, especially "The Cascades", a truly beautiful rendition that has plenty of backbone without sacrificing its romance and flowing melody. "Charleston Rag" and "The Cannonball" are effective as flagwavers, "The Russian Rag" as rougish playfulness, "The Snakey Blues" as the platter's one slow juicy effort, each contributing solidly to a disc that may not offer too much we haven't heard before, but stays on the right side of the ledger just the same.

Orion ORS 83449 "The Riches of Rags", piano solos by Brian Dykstra

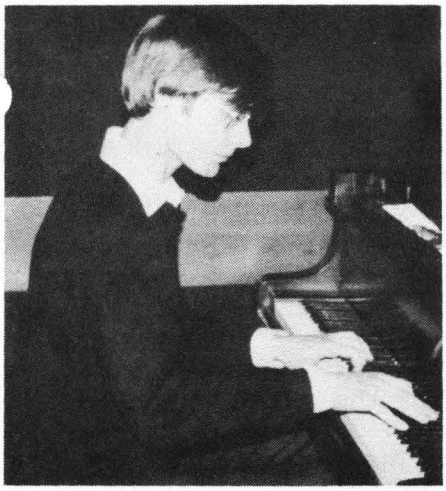
Selections: Maple Leaf Rag, Search-Light Rag, Weeping Willow, Bethena, Cottontail Rag, Efficiency Rag, Swipesey Cakewalk, Wall Street Rag, Paragon Rag, Pleasant Moments, Patricia Rag, Pegasus, Kitten on the Keys

Inquiries as to price should be directed to Brian Dykstra, 1529 Cleveland Road, Wooster, Ohio 44691 or to Orion Master Recordings, Inc., 5840 Busch Drive, P.O. 4087, Malibu, California 90265.

Society members who recall Brian Dykstra's appearances at the Bash don't need to be told that he has a clean, commanding technique and approach to classic ragtime that gives you the original score, developed via fills and runs, in a bright, firm, outgoing rendition that combines the melodic grace of Missouri rags with the rhythmic backbone and cheer of the country fiddle. Brian calls his style "modified classical", but by whatever title, it has produced one of the enjoyable collections of compositions by the Big Three in recent memory. Among the better examples of the breed that haven't been recorded much recently are Lamb's soaring "Cottontail Rag" and well-wrought "Patricia Rag", Scott's characteristically forceful and flashy "Efficiency Rag" and Pegasus", and Joplin's straight-ahead "Search-Light Rag" and "Paragon Rag". Add in an exceptionally winsome reading of "Wall Street Rag" and eye-opening dazzlers like "Maple Leaf Rag" and "Kitten On The Keys" and you've got a disc that'll suit all ragtimers from the academicians to the foot-tappers.

You'll have to wear track shoes to keep up with Tex Wyndham because he is a ragtime soloist at no fewer than three festivals this summer: the Sacramento, California, Dixieland Jubilee May 27-30; the Scott Joplin Festival in Sedalia, June 9-11; and the Central City, Colorado, Jazz Festival, August 19-21.

But what Tex is really excited about -- and we don't blame him -- is the birth of an eight-member group called the Rent Party Revellers. The octet, including five who are bandleaders on their own, made its debut at last year's Manassas Jazz Festival where it made an LP. Because of its enthusiastic reception, the group will play this year's Central City Festival (as above, August 19-21) and is being booked for 1984. The names of the busy members give some indication why people are excited: Tex Wyndham, cornet; Ray Heitger, clarinet/soprano saxophone; Roger Munnell, trombone; John Schober, alto and C-melody saxophone; Ed Metz, piano; Jim Riley, banjo; Chuck Stewart, tuba; and Ray Smith, drums. An information sheet for the group says: "An octet as individually active as the Revellers can only be brought together on special occasions -- their schedule anticipates two jazz club tours/ jazz festivals a year. Yet this is not the kind of casual jam band that has sometimes given 'all-star' units a spotty history. The Revellers are ensemble players with access to a virtually unrivalled aggregation of vintage sheet music and recordings, a group with the dedication to dig out for your jazz club or festival crowd those tasty obscure tunes that have spent a half century waiting to entertain jazz fans." You can learn more by writing Tex c/o P.O. Box 831, Hillendale Road, Mendenhall, Pennsylvania 19357.



ROSS PETOT

PORTRAIT OF A RAGTIME PRODIGY

By Jack Hutton

It happened about 23 minutes after 4 p.m. on the Saturday afternoon of the 1978 Ragtime Bash at Toronto's Cara Inn. A tall, slim 20-year-old from Cleveland, Ohio, sat down at the piano and caused three people on their way to the bar to stop dead in their tracks. Every conversation in the room halted as the newcomer to the Bash played James P. Johnson's "If Dreams Come True" exactly as the father of stride piano had played it years earlier on record. It was as if someone had resurrected James P. for the next few minutes. And, unbelievably, the music was coming from a bespectacled white music student from Cleveland, Ohio, whom no one in the room had heard of until a few minutes earlier.

The Ragtime Society had just met Ross Petot (pronounced PE-TOE). Ever since that October afternoon when master-of-ceremonies Tex Wyndham halted the program to praise what he had just heard, Ross has made the annual trip from Cleveland to Toronto to perform the music of the late James P. Johnson in a crisp style that is awesomely close to the legendary Harlem piano giant.

When he plays tunes like "Carolina Shout", "Eccentricity", Snowy Morning Blues" or "Fascination", Ross seems to be listening to the music with as much intensity as the audience. His face is an expressionless study in concentration as the left hand recreates a flawless Johnson stride sound, every note clear and sharp, including the reverse stride which is a bit like rubbing your head and patting your tummy at the same time -- only harder. The right-hand tricks that James P. used to confound his many competitors in cutting contests sound so spontaneous that James P. might have created them minutes earlier. The overall sound that comes out of the piano is "clean", orchestrated by impeccable pedalling that is exactly the opposite of the weekend ragtimer's tendency to keep time on the loud pedal.

The big news at the 1982 Ragtime Bash was not that Ross Petot was there, nor was it the scary realization that he was getting better. It was the disclosure that Ross, soon to turn 25, was leaving North America for at least one year to teach piano in Germany. Gone for at least one year would be the chance to hear the Cleveland prodigy in person -- at least on this side of the Atlantic.

When I heard the news, several questions re-surfaced in my mind. How does it happen that a white, bespectacled youth from Cleveland, Ohio, sounds like James P. (Jimmy) Johnson reincarnated? Where did the inspiration -- not to mention the technique -- come from? Many full-time professionals try for a lifetime to play like Johnson and fail. Why, then, Ross Petot from Cleveland.

Continued on next page

I began by talking to Ross's mother, Grace, who had accompanied Ross to the Bash along with husband Chuck and Kim Davis, a tall, attractive Cleveland pianist who would accompany Ross to Germany as a teaching colleague after their marriage in late November. What was it like having a prodigy around the house, I asked Grace.

"Well, that's not the way it seemed at first," said Grace. "I signed Ross up for piano lessons in Grade 2, but there was nothing out of the ordinary at first. Every spring, he'd announce he was through with lessons. I'd sign him up over the summer and he'd go back in the fall without complaint. Then, something took hold and he began to practise in earnest. However, unlike other kids, he didn't 'use' his piano abilities at high school to be noticed. I don't ever recall him playing for a school function. He disapproved totally of the pop music the other kids liked, and was very heavily into the classics."

"Towards the end of high school, Chuck and I were aware that he was churning up inside about what he would do after graduation -- but we didn't realize how much. I still recall the night Ross came down from his room and announced that he'd decided music was going to be his career. Only then did we realize the tremendous pressure that had been on Ross to make a choice."

Actually, Ross still hadn't made a final decision. He did his undergraduate studies at Wittenberg University (Springfield, Ohio), receiving a liberal arts degree with an emphasis in music. In his senior year, he decided to take his master's degree in Bowling Green State University's fine music faculty outside Toledo, Ohio.

It was at Wittenberg that Kim Davis met Ross, and she remembers two things: his intensity and his dry sense of humour. "When there was a break in classes, Ross would be the one student who would keep on practising. But I remember that mixed in with the classics were ragtime pieces that knocked the rest of us out."

If there was another turning point, Grace Petot thinks she knows what it was. "Joe Howard, a well-known pianist in our area, was completing his doctorate at Case Western Reserve University when he heard Ross, and he suggested that he should meet another young pianist in Cleveland." That other young pianist turned out to be George Foley, a ragtime whiz who is no stranger to the Society's Bashes. Ironically, the two lived only blocks from each other but had never met because they'd attended different schools from primary grades on.

It was George Foley who loaned his new friend some transcriptions of James P., leading him to joke years later. "What a mistake that was. In no time at all, he was playing them better than I was."

"The music itself did very little for me at first," Ross told me at the '82 Bash. "Then I heard the old recordings and they blew my mind. Johnson composed fantasies that have a combination of delicacy and ruggedness, quite unlike what anyone else was doing at the time. Right then, I realized that I was going to have to rely more on the old records than the actual music to play James P. properly."

Continued on next page

Continued from previous page

And that's exactly what Ross Petot did: spending hours at a time at the piano with a tape recorder and the old music. He would play a section, listen to how James P. played it, then go back over it again and again until the "tricks" became second nature to him. By the time he attended his first Ragtime Bash -- exciting the imaginations of all who heard him in 1978 -- he had been playing James P. Johnson for approximately two years.

What happens next with Ross and Kim?

"We've signed up for a one-year contract, teaching students from 8 to 18, but it's likely that we'll stay longer than that," says Kim. "We'll just have to see what happens. A lot could happen, both in terms of teaching and other music."

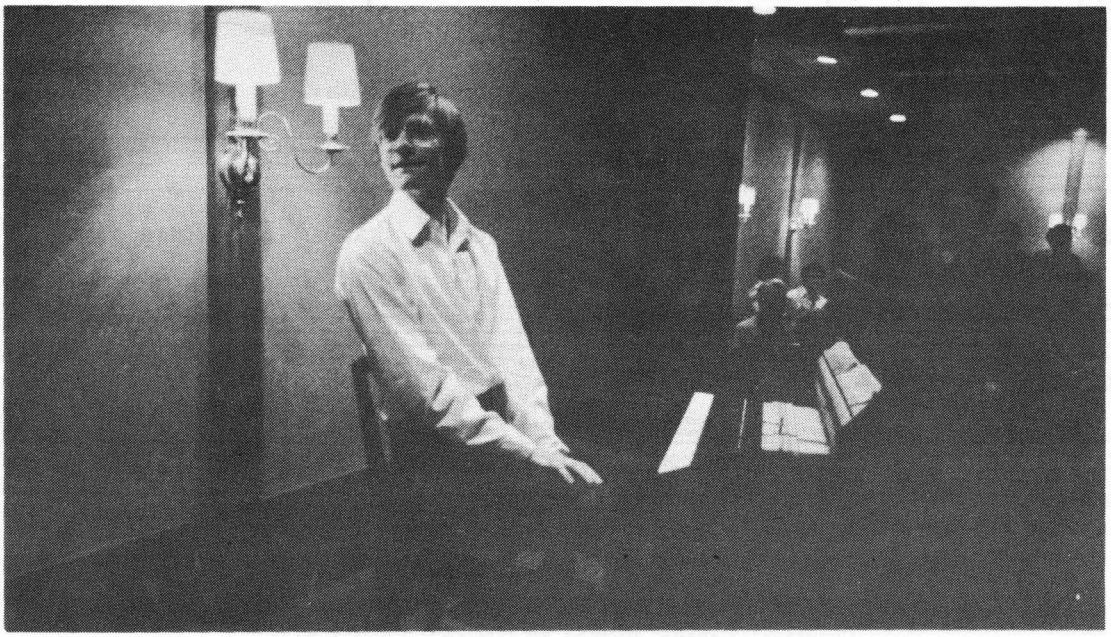
Both Ross and Kim are prepared for their teaching stint, but it might be asked whether the homeland of Beethoven is totally prepared for Ross. In the humble opinion of your Ragtimer editor, Ross Petot at 25 is already a strong candidate to enter the small select circle of those who play authentic Harlem stride with the authority of a Thomas "Fats" Waller, a Donald Lambert or a James P. Johnson. My own highly biased list includes Dick Wellstood, Dick Hyman, Don Ewell, Ralph Sutton and Joe Turner.

"I don't know about that," Ross reacted with skepticism. "I don't have a broad enough repertoire yet."

I suspect that ragtimers and musicians on the other side of the Atlantic are going to have fun in the year or two making their own assessment of Ross Petot's playing. After hearing him in person, they will not be surprised in the slightest by the title of his master's thesis: "The Lineage of Stride Piano", which should eventually be available through the Bowling Green State U's library.

Good luck to Ross and Kim from the Ragtimer and everyone in the Ragtime Society. (Should you wish to get in touch with Ross, you can contact him through his father, Chuck Petot, 2515 Norfolk Road, CLEVELAND, Ohio)

RAGTIME QUIZ: Who would Ross Petot and Kim Davis choose to play piano at their wedding reception? You guessed it -- George Foley.



The Red Rose Rag

Words by
EDWARD MADDEN

Music by
PERCY WENRICH

Moderato (Slow drag)
f
p
Down in the gar-den where the red ros-es grow,
Oh my, I long to go! Pluck me like a flow-er,
Cud-dle me an hour, Lov-ie let me learn that Red Rose Rag.

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Red leaves are fall - ing in a ros - y ro-mance. Bees hum, come,
now's your chance; Don't go hun-tin' pos-sums, Min-gle with the blos-soms, In that
flow- er - y, bow - er - y dance. Oh hon - ey - moon, shine
on in June And hear me croon this lov - ing tune..

Trees and breez - es cry - ing and sigh - ing it, Lov - ie let me learn that
Red Rose Rag_ Sweet hon - ey bee,_ be sweet to me,_ My
heart is free,_ but here's the key;_ Lock up the gar - den gate,
hon - ey, you know I'll wait Un - der the ramb - ler rose tree._____

CHORUS
Pick a pink - y pet - al for your pa - pa's pride,
mp – f
Beg a burn-ing blos-som for your bud-ding bride, Woo me with
that won-der-ful wig-gle wag, Tip to toes to tease me, and to
tic - kle, too, Do that dain - ty dance like Dan - dy - doo-dle doo,
1
2
Ring your Ros - ie round that Red Rose Rag.

DOLLY CONNOLLY'S RED ROSE SONG

The Red Rose Rag

WORDS · BY

EDWARD MADDEN

5

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PERCY WENRICH

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